

# 2009 JURIED BIENNIAL

## RESOURCE GUIDE



DECEMBER 14, 2008-FEBRUARY 7, 2009  
WILLIAM D. CANNON ART GALLERY

The Cannon Art Gallery's Three-Part-Art education program for FY08/09 is funded in part by Mrs. Teresa M. Cannon; The Carlsbad Library and Arts Foundation's Cannon Endowment Fund; and the Carlsbad Friends of the Arts.

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## STEPS OF THE THREE-PART-ART PROGRAM

1. **Resource Guide:** Classroom teacher introduces the preliminary lessons in class provided in the *2009 Juried Biennial* Resource Guide. (The guide and exhibit samples are provided free of charge to all classes with a confirmed reservation.)
2. **Gallery Visit:** At the Gallery, our staff will reinforce and expand on what students have learned in class, helping the students critically view and investigate professional art.
3. **Hands-on Art Project:** An artist/educator will guide the students in a hands-on art project that relates to the exhibition.

### Outcomes of the Program:

- Students will learn about art galleries and museums and what they can offer.
- Students will discover that art galleries and museums can be fun and interesting places to visit, again and again.
- Students will make art outside of the classroom.
- Students will begin to feel that art galleries and museums are meant for everybody to explore and will feel comfortable visiting.
- Students will go to other galleries and museums and use their new art-related vocabulary.

## **HOW TO USE THIS RESOURCE GUIDE**

This resource guide is provided as a preparation tool to investigate artworks created by contemporary artists. It is written for teachers of diverse subject areas in grades 3 and 4 but can be adapted to different grade levels. The resource guide is provided as a part of the Three-Part-Art education program and is aligned with the Visual and Performing Arts Framework for the State of California. By teaching the lessons and activities in this guide and participating in the tour and art project led by an artist/educator at the Cannon Art Gallery, your students will have the opportunity to take part in a truly comprehensive visual art experience.

### **To Get Started:**

- Begin reading through the guide before using it with your students. Familiarize yourself with the vocabulary, the images, questioning strategies provided with each image, and suggested art activities.
- Each lesson includes an image accompanied by questions. Teachers should facilitate the lessons by asking students the questions while looking at the image. To have a successful class discussion about the artworks, plan to spend at least 10 minutes on each image.
- Encourage looking! Encourage students to increase their powers of observation and learning by seeing. Challenge students to look closely and be specific in their descriptions and interpretation of the artworks.
- Looking and considering take time. Wait a few seconds for students' responses.
- Your students' responses to the questions in this guide may vary. Be open to all kinds of responses. Respond to your students' answers, and keep the discussion open for more interpretations. For example, "That's an interesting way of looking at it, does anyone else see that or see something different?" Remind students to be respectful of others and to listen carefully to each others' responses.
- Most lessons have corresponding activities. If time is available, it is recommended to follow the lessons with the suggested activity. Each activity will reinforce what the students learned by looking at the artworks.

## **MAKING THE MOST OF YOUR GALLERY VISIT**

Visiting the Cannon Art Gallery is “Part Two” of the Three-Part-Art education program. A carefully planned gallery visit will greatly enhance your students’ classroom learning and provide new insights and discoveries. The following guidelines were written for visiting the Cannon Art Gallery, but also apply to visiting any other gallery or museum.

### **Student Nametags are Greatly Appreciated**

#### **School Visits to the Cannon Art Gallery:**

School groups of all ages are welcome free of charge at the Cannon Art Gallery with advance reservations. Reservations are accepted by phone only at (760) 434-2901 and are on a first-come, first-served basis. Priority is given to third and fourth grade classes serving Carlsbad students. You will be notified within 48 hours if your request can be accommodated. We request that at least one adult accompany every five students. If any of your students have any special needs, please let us know when you make the reservation. The docent-led tour and related hands-on art projects take approximately one hour each. The Resource Guides are written to address third and fourth graders, but the guides may be adapted for other grade levels as well.

#### **Late Arrivals and Cancellations:**

As a courtesy to our gallery staff and other visiting groups, please let the gallery know if your group will be late or cannot keep their reservation. We will not be able to accommodate any group that arrives later than 10 minutes from their appointed time without notice. To cancel your visit, please call at least one week in advance of your scheduled visit, so we can fill the vacated slot with a class from our waiting list. It is the teacher’s responsibility to arrive promptly at the scheduled time and let the artist/educator know that the group is ready for their visit. Please make prior arrangements for someone to cancel reservations in case of an emergency or illness. Schools and classes with a history of frequent cancellations, or late arrivals, will be considered a lower priority for future tour reservations.

**Gallery Visit Checklist:**

- Allow appropriate travel time so that your tour begins on time.
- Plan ahead for chaperones. Make sure that they understand they are to remain with the students during the entire visit and that it is inappropriate to talk privately during the docent-led tour.
- Visit the exhibit beforehand so that you can preview the artwork.
- Make sure that your students understand the Gallery etiquette. See Below.

**Gallery Etiquette:**

Please go over the following points with your students (and chaperones) and make sure they understand why each rule must be followed.

- No eating or drinking.
- Remember to look and not touch the artwork. Fingerprints damage the artwork.
- Please no talking when the docent is talking. (The Gallery has poor acoustics.)
- Please remind all adults to turn off their cell phones while participating in the program.
- Please walk at all times.

Chaperones and teachers must stay with the group. The artist/educators need to direct their full attention to helping your students learn about the exhibition and art project.

**Program Evaluation:**

In order to continue providing the highest quality resource guides, artist/educator tours, and hands-on art projects, we ask that the classroom teacher complete an evaluation form after participating in the program. Careful consideration is given to teacher input so that we can best address your students' needs. Please feel free to share your comments and concerns with any gallery staff as well. Or, you may contact the Arts Education Coordinator directly at (760) 434-2901.



## **ABOUT THE EXHIBITION**

### ***2009 Juried Biennial***

**December 14, 2008-February 7, 2009**

Over the past nine years, the Cannon Art Gallery Juried Exhibitions have become an important showcase for the work of both emerging and mid-career artists in San Diego County. The William D. Cannon Gallery has completed selections for the *2009 Juried Biennial Exhibition*, featuring works in a variety of media by artists who live, work, or have a studio in San Diego County. The Juried Biennial Exhibition takes place every two years. In the intervening years, the work of four artists from the Biennial are chosen by Cannon Art Gallery Curator of Exhibitions, Karen McGuire, to be showcased in an exhibition entitled the *Cannon Art Gallery Invitational*.

This year's Biennial attracted two hundred and sixty-eight artists who submitted more than twelve hundred slides for the competition. Stephen Hepworth, the newly appointed Curator of the University Art Gallery at UCSD and Sue Greenwood, Director of Greenwood Fine Art Gallery in Laguna Beach were the jurors. Together, they selected forty-six works of art by twenty-six artists. Nine of the artists have shown work in previous Juried Exhibitions at the Gallery, while seventeen are being show there for the first time. The Exhibition contains a wide spectrum of works, including paintings, drawings, photography, sculpture, installation, assemblages, and mixed-media works. A variety of cash awards will be announced prior to the opening of the Exhibition.

## 2009 JURIED BIENNIAL EXHIBITION ARTISTS

### Selected Artists—Community

Adam Belt—Carlsbad  
Joseph Bennett—San Diego  
Gesa Cowell—Carlsbad  
Maria De Castro—Fallbrook  
Ariel Diaz—Carlsbad  
Al Feldman—Escondido  
David Fobes—San Diego  
Will Gibson—Escondido  
Shawn Goodell—San Diego  
Gerrit Greve—Cardiff  
Paul Henry—Carlsbad  
Thomas Johnson—Vista  
Jane Lazerow—La Jolla  
Guy Lombardo—Lemon Grove  
May-ling Martinez—San Diego  
Kathy Miller—San Diego  
Michelle Montjoy—Vista  
James Soe Nyun—San Diego  
Judy Pike—San Diego  
Lee Puffer—La Mesa  
Sara Rosenbluth—La Jolla  
Kelly Schnorr—San Diego  
Tara Smith—Carlsbad  
Elizabeth Washburn—San Diego  
Jonathan Wiltshire—Escondido  
Duke Windsor—San Diego

### Medium

Watercolor  
Assemblage  
Photography  
Ceramic sculpture  
Mixed-media painting  
Painting  
Mixed-media  
Photography  
Mixed-media sculpture  
Painting  
Furniture  
Lithography  
Mixed-media painting  
Painting  
Installation  
Mixed-media  
Mixed-Media  
Photography  
Painting  
Ceramic, mixed-media  
Drawing  
Ceramic, mixed-media  
Painting  
Painting  
Painting  
Painting

## **CURRICULUM CONNECTIONS**

Adapted from the 3<sup>rd</sup> and 4<sup>th</sup> grade California Content Standards

This guide is designed to assist teachers with the instruction of art-centered lessons that are aligned with the 3<sup>rd</sup> and 4<sup>th</sup> grade California Content Standards. Each lesson and activity concentrates on teaching one or more of the content areas below through a meaningful exploration of the artworks in this guide.

### **Visual Arts**

#### **Grade 3**

- Describe how artists use tints and shades in painting. (*Standard 1.2*)
- Compare and contrast two works of art made by the use of different art tools and media (e.g. watercolor, tempera, computer). (*Standard 1.4*)
- Identify and describe elements of art in works of art, emphasizing line, color, shape/form, texture, space, and value. (*Standard 1.5*)
- Mix and apply tempera paints to create tints, shades, and neutral colors. (*Standard 2.2*)
- Identify artists from his or her own community, county, or state and discuss local or regional art traditions. (*Standard 3.2*)
- Distinguish and describe representational, abstract, and nonrepresentational works of art. (*Standard 3.3*)
- Compare and contrast selected works of art and describe them, using appropriate vocabulary of art. (*Standard 4.1*)
- Identify successful and less successful compositional and expressive qualities of their own works of art and describe what might be done to improve them. (*Standard 4.2*)
- Select an artist's work and, using appropriate vocabulary of art, explain its successful compositional and communicative qualities. (*Standard 4.3*)

#### **Grade 4**

- Perceive and describe contrast and emphasis in works of art and in the environment. (*Standard 1.1*)
- Describe how negative shapes/forms and positive shapes/forms are used in a chosen work of art. (*Standard 1.2*)
- Describe and analyze the elements of art (e.g. color, shape/form, line, texture, space, value), emphasizing form, as they are used in works of art and found in the environment. (*Standard 1.5*)
- Use additive and subtractive processes in making simple sculptural forms. (*Standard 2.3*)
- Use the interaction between positive and negative space expressively in a work of art. (*Standard 2.6*)
- Describe how art plays a role in reflecting life (e.g. in photography, quilts, architecture). (*Standard 3.1*)
- Describe how using the language of the visual arts helps to clarify personal responses to work of art. (*Standard 4.1*)
- Discuss how the individual experiences of an artist may influence the development of specific works of art. (*Standard 4.5*)

## English-Language Arts

### Grade 3

- Create a single paragraph; develop a topic sentence; include supporting facts and details. (*Standard 1.1*)
- Understand the structure and organization of various reference materials (e.g. dictionary, thesaurus, atlas, encyclopedia). (*Standard 1.3*)
- Write descriptions that use concrete sensory details to present and support unified impressions of people, places, things, or experiences. (*Standard 2.2*)
- Retell, paraphrase, and explain what has been said by a speaker. (*Standard 1.1*)
- Connect and relate prior experiences, insights, and ideas to those of a speaker. (*Standard 1.2*)
- Respond to questions with appropriate elaboration. (*Standard 1.3*)
- Organize ideas chronologically or around major points of information. (*Standard 1.5*)
- Provide a beginning, middle, and an end, including concrete details that develop a central idea. (*Standard 1.6*)
- Make descriptive presentations that use concrete sensory details to set forth and support unified impressions of people, places, things, or experiences. (*Standard 2.3*)

### Grade 4

- Select a focus, an organizational structure, and a point of view based upon purpose, audience, length, and format requirements. (*Standard 1.1*)
- Create multiple paragraph compositions; provide an introductory paragraph, establish and support a central idea with a topic sentence at or near the beginning of the first paragraph; include supporting paragraphs with simple facts, details, and explanations; conclude with a paragraph that summarizes the points; use correct indentation. (*Standard 1.2*)
- Use traditional structures for conveying information (e.g. chronological order, cause and effect, similarity and difference, posing and answering a question). (*Standard 1.3*)
- Write information reports; frame a central question around an issue or situation; include facts and details for focus; draw from more than one sources of information (e.g. speakers, books, newspapers, other media sources). (*Standard 2.3*)
- Ask thoughtful questions and respond to relevant questions with appropriate elaboration in oral settings. (*Standard 1.1*)
- Summarize major ideas and supporting evidence presented in spoken messages and formal presentations. (*Standard 1.2*)

- Present effective introductions and conclusions that guide and inform the listener's understanding of important ideas and evidence. *(Standard 1.5)*
- Use traditional structures for conveying information (e.g. cause and effect, similarity and difference, posing and answering a question). *(Standard 1.6)*
- Use details, examples, anecdotes, or experiences to explain or clarify information. *(Standard 1.8)*
- Make informational presentations; frame a key question; include facts and details that help listeners to focus; incorporate more than one source of information (e.g. speakers, books, newspapers, television or radio reports). *(Standard 2.2)*

## **Mathematics**

### **Grade 3**

- Students use strategies, skills, and concepts in finding solutions. *(Standard 2.0)*
- Use a variety of methods, such as words, numbers, symbols, charts, graphs, tables, diagrams, and models, to explain mathematical reasoning. *(Standard 2.3)*
- Express the solution clearly and logically by using appropriate mathematical notation and terms and clear language; support solutions with evidence in both verbal and symbolic work. *(Standard 2.4)*

### **Grade 4**

- Students use strategies, skills, and concepts in finding solutions. *(Standard 2.0)*
- Use a variety of methods, such as words, numbers, symbols, charts, graphs, tables, diagrams, and models, to explain mathematical reasoning. *(Standard 2.3)*
- Express the solution clearly and logically by using appropriate mathematical notation and terms and clear language; support solutions with evidence in both verbal and symbolic work. *(Standard 2.4)*

## **P R E – V I S I T   A C T I V I T I E S**

## Lesson 1: *Elements of Art Scavenger Hunt*

**Related Subjects:** Visual & Performing Arts; English-Language Arts

**Grade Level Applicability:** 3-4

**Class Time Required:** One 60-minute class session

### Summary

In this one-session lesson, students will be introduced to the elements of art through a discussion of historical and contemporary artworks and a hands-on critical/visual thinking exercise.

### Materials

- Image 1: *Red Blue Green* and Image 2: *Number 99* images found in the *2009 Juried Biennial Resource Guide*, along with all other images found in the Resource Guide and a variety of other reproductions in various styles.
- Notebook paper
- Pencils
- Post-it notes

### Teacher Preparation

- Assign all artwork examples a number. Write these numbers on post-it notes and affix them to the back of the images. All of the images found in the Resource Guide are already assigned numbers; do not repeat any of these previously assigned numbers.

### Procedures

- Begin this lesson with a discussion of the **elements of art**, including **color**, **line**, **shape**, **form**, **texture**, **value**, and **space**. Define these terms for your students and write them in a place where your students can reference them throughout the lesson.
- Explain the following to your students: *All works of art incorporate some of these elements. Artists choose to use these elements depending on how they want their artwork to “look” or the way they want the viewer to experience their work.*
- Engage your students in a discussion about Ellsworth Kelly’s *Red Blue Green*. *Describe this painting. Which elements of art can you find in this artwork? What shapes are present in this painting? What type of lines can be found in this work?*

- Direct your students' attention to Morris Louis' *Number 99*, and engage them in a conversation about this painting. *Describe this painting. Which elements of art can you find in this artwork? Are there any elements present in this painting that were also present in Ellsworth Kelly's painting? If so, do these artists use these elements in the same way or in different ways? Describe the **intensity** of the color in this painting. How is the intensity of the color in this painting the same or different from that of Ellsworth Kelly's painting?*
- Ask your students to get out one sheet of notebook paper and a pencil. Instruct them to fold their paper in half lengthwise and write all of the elements of art on the left half of the notebook paper.
- Explain to your students that they will embark on a scavenger hunt to find the elements of art in a wide variety of artworks. Divide your students into groups of four to five students, and distribute one image to each group.
- Direct your students to search for the elements of art in each image that they receive. Ask your students to rotate the images every five minutes, until each group has had the opportunity to view every image. Instruct them to note the number of each painting on the other half of the notebook paper, across from the corresponding element of art.
- At the end of the activity, ask the groups to calculate the number of works of art that they noted across from each element of art. The group with the highest number of works wins the scavenger hunt! Ask the winning group to go through each image, or a selection of the images, and present their findings to the class.



## Lesson 2: *Color Connections*

**Related Subjects:** Visual & Performing Arts; English-Language Arts; Mathematics

**Grade Level Applicability:** 3-4

**Class Time Required:** One 60-minute class session

### Summary

In this one-session lesson, students will develop an understanding of the foundational concepts of color theory through a discussion of the presence of color in their surrounding environment, and a hands-on color-mixing activity.

### Materials

- Tempera paint (red, yellow, blue)
- Disposable plates
- Disposable cups
- Paper towels
- Paint brushes
- Color wheel template included in the Appendix
- Color wheel image include in this Resource Guide

### Teacher Preparation

- Provide each student with a paper plate that includes a small amount of the following colors: red, yellow, blue.
- Provide paper towels and cups with a small amount of water for students to clean their brush between colors.
- Provide each student with one paintbrush.
- Copy a color wheel template for each student.

### Procedures

- Begin this lesson with a discussion of **primary** and **secondary colors**. *Can anyone name the primary colors (red, yellow, blue)? Can anyone identify the secondary colors (orange, green, violet)? Does anyone know what it means for a color to be primary or secondary?*
- Ask your students to observe all of the colors that can be found in classroom. *What primary colors can you find in the room? How about secondary colors?*
- Display the laminated color wheel image for your students. Identify the respective positions of the primary and secondary colors on the wheel.
- Distribute the color wheel template to your students, along with the painting materials.
- Using the laminated color wheel image as a guide, instruct your students to label the respective sections of the color wheel with the primary colors (red, yellow, blue).

- Discuss the process of secondary color creation with your students. Explain that certain combinations of primary colors will make secondary colors, and they can determine what primary colors are needed to create secondary colors by looking at a color wheel.
- Ask your students to examine the color wheels that they labeled with primary colors. *Which primary colors are needed to create the secondary colors? What colors are needed to create orange? How about green and violet?*
- Translate the process of secondary color creation into equations for your students. Write the following equations on an overhead projection: red + yellow = orange; yellow + blue = green; blue + red = violet.
- Using the laminated color wheel image and equations as a guide, instruct your students to label the secondary colors on their color wheels.
- Distribute the painting materials to your students, and instruct them to paint the labeled red, yellow, and blue sections of their color wheels.
- As a class, briefly discuss which primary colors are needed to create orange. Direct your students to mix a small amount of red and yellow using a popsicle stick, and then paint the respective color wheel section with the resulting orange color. Repeat this process with green and violet.

### **Extension**

- Instruct your students to write a single or multi-paragraph descriptive composition about their personal connection to color. *Do you associate particular colors with places or people or experiences? Do certain colors make you feel specific emotions, i.e. Does the color yellow make you feel happy? Do you think of the holidays when you see the color red, or do you think of the beach when you see blue?*

### Lesson 3: *Subject Matter & Content*

**Related Subjects:** Visual & Performing Arts; English-Language Arts

**Grade Level Applicability:** 3-4

**Class Time Required:** One 60-minute class session

#### Summary

In this one-session lesson, students will become familiar with the concepts of subject matter and content, through a discussion of both new and familiar images.

#### Materials

- Image 4: *Sisters and the Rift Between Them*, Judy Pike
- Notebook paper
- Pencils
- Copies of students' literature or social studies textbooks that are rich in imagery

#### Teacher Preparation

- Select a small collection of five to six artwork images from students' literature or social studies textbooks.

#### Procedures

- Begin this lesson with a discussion about the terms, **subject matter** and **content**, as they relate to the visual arts. *In a work of art, the subject matter is what the artist has chosen to paint, draw, sculpt, or otherwise create. The content is the message, idea, or feelings expressed in a work of art.*
- Show your students *Sisters and the Rift Between Them*, without telling them the title of the piece. Ask your students several open-ended questions to start the conversation. *What is happening in this painting? What more can you find in this work of art?*
- Engage your students in a discussion of the terms above as they relate to this work of art. *What is the subject matter of this work? What is the content? This painting was created on two panels. Why do you think the artist chose to paint on two panels rather than one? What feeling do you think the artist was trying to convey to the viewer? How does the artist convey that feeling to the viewer?*
- Share the information provided on the back of the image, *Sisters and the Rift Between Them*. *Was this information consistent with your interpretation of the painting?*
- Divide your class into small groups of four or five students, and assign each group an artwork from their textbook. No image should be repeated.
- Instruct your students to fold their notebook paper into three sections. When they have unfolded their paper, direct them to write one heading on the top of each section, "Title," "Subject Matter," and "Content."

- Ask your students to examine the artwork, and then write the title of the artwork and their thoughts on the subject matter and content of work of art under the appropriate heading.
- When all of your students have completed this assignment, encourage them to discuss their thoughts with their fellow group members.

**Extension**

- Ask each group of students to prepare a short presentation summarizing their thoughts on the respective works of art from their textbooks. Provide each group with three to five minutes to present their ideas to the class. Encourage all of your students to examine the artwork assigned to other groups and direct questions and comments to the presenting group.

## Lesson 4: *Introduction to Juried Exhibitions*

**Related Subjects:** Visual & Performing Arts; English-Language Arts

**Grade Level Applicability:** 3-4

**Class Time Required:** One 60-minute class session

### Summary

In this one-session lesson, students will become familiar with the concept, **consistency of style**. This phrase refers to one of the most important factors that jurors, or judges, use to determine which artists are selected to show their artwork in a juried exhibition.

### Materials

- Image 5: *Sights & Sounds PARI Radio Telescopes*; Image 6: *Sights & Sounds Voyager Satellite*
- Additional pair of images done by one artist (can be found in student literature or social studies textbooks)
- Notebook paper
- Pencils

### Procedures

- Begin this lesson with a discussion about style. Briefly explain that style is what makes each person or thing unique. Engage your students in a conversation about styles of cars, fashion, hair, music, etc.
- Introduce the concept of style to your students as it relates to the visual arts. *Explain that style is a set of characteristics of the art of a culture, a period, or school of art. An artist uses a method or a medium that dictates one particular style, but it is how he or she makes him or herself original and different in that group that gains the attention of viewers, and, for the purposes of this exhibition, the juror or judge.*
- Discuss the process of a **juried exhibition** with your students. Explain the process of the Cannon Gallery's Juried Exhibition with your students. *The Juried Exhibitions at the Cannon Art Gallery are open to all artists that have a studio, or a place to create art, in San Diego County. Artists submit up to a total of five works for the jurors to review.*
- Discuss how jurors are selected for the Cannon Gallery's Juried Biennial with your students. *The Cannon Gallery's Exhibition Curator selects the panel of jurors to review the artists' submissions. The jurors are always arts professionals, museum or gallery curators, representatives from arts organizations, or art dealers who are respected in the arts community.*

- Explain how jurors make decisions about the artwork to include in the exhibition. *When the jurors meet to discuss the submitted works of art, they collectively agree on a particular set of criteria that they will use to make their selections. One criterion that is always crucial in their decision-making process is whether or not an artist demonstrates a **consistency of style**.*
- Show your students Adam Belt's works, *Sights & Sounds Radio Telescope* and *Sights & Sounds Voyager Satellite*. Give your students a moment to look at the images, and then ask them the following questions: *What do you observe about this artist's paintings? Which elements of art are present in these works—color, space, shape, line? Do these images look similar to one another, or do they look different from each other? What is the consistency of style with Adam Belt's paintings—color, space, shape, line?*
- Display the chosen pair of images for your students. Direct your students to fold a sheet of notebook paper lengthwise, and write "content" in each column. At the bottom of the notebook paper, direct your students to write, "consistency of style." Ask your students to examine the works of art and fill-out the "content" information for each image. Next, ask them to write their ideas about the artist's "consistency of style."

### Extension

- Display a selection of student artwork for your class, including several works by each student artist. Either individually, or in small groups, ask your students to write down their ideas about the "content" and "consistency of style" of the displayed works of art.

## **P O S T - V I S I T   A C T I V I T I E S**

## Lesson 5: *Color, Texture, and Line*

**Related Subjects:** Visual & Performing Arts; English-Language Arts

**Grade Level Applicability:** 3-4

**Class Time Required:** One 60-minute class session

### Summary

In this one-session lesson, students will further develop their understanding of the terms, color, texture, and line, through a discussion of the work of *2009 Juried Biennial* artist, Ariel Diaz, and a hands-on, mixed-media art-making activity.

### Materials

- Image 7: *Bumper Boats*
- Construction paper (in a variety of colors); 1 sheet for each student (8x11, 9x12 or 12x18), plus more to incorporate into their artwork
- Yarn, string, and/or ribbon
- Tissue paper (a variety of colors)
- Colored pencils, markers, and/or crayons
- White glue
- Scissors
- Pencils

### Procedures

- Begin this lesson with a review the elements of art, **color**, **texture**, and **line** with your students. Write the definition of each element in a place where your students can reference them throughout the lesson.
- Display the image of Ariel Diaz's, *Bumper Boats*, for your students. Engage the class in a discussion of this artwork. *Describe what is happening in this work of art. Which colors are present in this work? Can you find any primary colors? Can you find any secondary colors? Describe the texture of this artwork. If you could touch the surface of this work, how do you think it would feel? What type of lines can you find in this work of art? Are there curved lines or straight lines? What materials are used to create these lines? Why do you think this artwork is titled Bumper Boats?* Explain to your students that Ariel Diaz's artwork is a **mixed-media** work, which means that the artist used a variety of materials to create this artwork.
- Explain to your students that they will make a mixed-media work of their own, incorporating color, texture, and line.
- Distribute all of the above materials to your students, and explain to them that they are free to make either an **abstract** or **representational** work of art with the materials.
- Direct your students' attention to Ariel Diaz's work, and tell them that they should use a variety of colors, textures, and lines in their artwork, just as Diaz did in his work, *Bumper Boats*.



**Extension**

- Instruct your students to write a single or multi-paragraph descriptive composition about their mixed-media work of art. Students should use concrete sensory details to present and support descriptions of their artwork. *Describe what is happening in your work of art? How did you use color, texture, and line in your work? Why did you choose to use these elements in this way?*

## Lesson 6: *Recycled Sculptural Installation*

**Related Subjects:** Visual & Performing Arts; English-Language Arts

**Grade Level Applicability:** 3-4

**Class Time Required:** One 90-minute class session

### Summary

In this one-session lesson, students will further develop their understanding of form through a discussion of May-Ling Martinez's installation, *Stacked Forms*, and a hands-on art-making exercise, where they will employ additive and subtractive processes to create a collective sculptural installation.

### Materials

- Image 8: *Stacked Forms*
- Recycled materials that can be easily cut with scissors, i.e. paper rolls, newspaper, magazines, milk cartons, plastic lids, etc.
- Recycled materials that are not easily cut with scissors, i.e. aluminum cans, plastic bottles, glass jars, etc.
- Yarn, string, and/or ribbon
- Masking tape, painter's tape, and/or duct tape
- Scissors

### Teacher Preparation

- Ask your students to bring recycled materials to class before the day of the lesson.

### Procedures

- Begin this lesson with a review of the terms, **form** and **installation**, and write the definition of each term in a place where your students can reference them throughout the lesson.
- Display the image of May-Ling Martinez's, *Stacked Forms*, for your students. Engage the class in a discussion of this sculptural installation. *Describe what is happening in this installation. What materials did the artist use to create this installation? Where do you generally see these materials? Why do think the artist used these materials to create this work of art? Has this installation changed the way that you see these objects? How do you think the artist constructed this artwork? How does this installation illustrate the element of art, form?*
- Explain to your students that they will work together to create a sculptural installation with the recycled materials that they collected from home.
- Introduce your students to the terms, **additive** and **subtractive**, as they relate to the sculpture-making process. Illustrate these terms with some of the collected materials, i.e. cut a section of a paper towel roll and remove it from the remaining roll (subtractive), or adhere several aluminum cans together using masking tape (additive).

- Engage your students in a discussion about what type of sculptural installation they would like to create. Write the agreed-upon parameters in an area where your students can reference them throughout the lesson. *Do you want to create an **abstract** form or a **realistic** form? How large or small do you want to create the installation? Do you want to use all of the materials that you collected or only some of the materials?*
- After your class has developed a plan of action, instruct them to begin the process of construction.

### **Extension**

- Instruct your students to develop a descriptive presentation on the sculptural installation that they created as a class. They should focus their presentation on one specific aspect of the installation, i.e. the process of creating the installation or how the created sculptural installation transforms the space in which it was built.

## **R E S O U R C E S**

## GLOSSARY

**Abstract:** Artwork in which the subject matter is stated in a brief, simplified manner. Images are not represented realistically and objects are often simplified or distorted.

**Additive:** Additive refers to the process of joining a series of parts together to create a sculpture.

**Art criticism:** An organized system for looking at the visual arts.

**Assemblage:** An assemblage is a three-dimensional composition, in which a collection of objects is unified in a sculptural work.

**Color:** Light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

**Color Field Painting:** An abstract style that emerged in the 1950s after Abstract Expressionism and is largely characterized by canvases painted primarily with large areas of solid color.

**Complementary Colors:** Colors that are opposite one another on the color wheel. Red and green, blue and orange, and yellow and violet are examples of complementary colors.

**Composition:** The arrangement of elements in a work of art. Composition creates a hierarchy within the work, which tells the viewer the relative importance of the imagery and elements included.

**Consistency of style:** An artist's use of similar, or consistent, techniques to create a range of artworks.

**Content:** Message, idea, or feelings expressed in a work of art.

**Elements of art:** Sensory components used to create works of art: line, color, shape/form, texture, value, space.

**Form:** Form, along with shape, defines objects in space. Form has depth as well as width and height.

**Installation art:** Installation art uses sculptural materials and other media, such as everyday and natural materials, video and sound, to modify the way we experience a particular space. It can be created in museum and gallery spaces, as well as public and private spaces.

**Intensity:** Intensity refers to the brightness of a color (a color is full in intensity only when pure and unmixed). Color intensity can be changed by adding black, white, gray, or an opposite color on the color wheel.

**Juried exhibition:** A juried exhibition is an exhibition in which artists submit work to be included in a show, and a panel of jurors selects the artists and artwork, for the exhibition.

**Line:** A line is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length. Lines can be horizontal, vertical, or diagonal, straight or curved, thick or thin.

**Minimalism:** Minimalism is a predominately sculptural American trend of the 1960s whose work consists of a severe reduction of form, oftentimes to single, homogenous units.

**Mixed media art:** Mixed media art refers to artwork that is made using more than one medium or material.

**Negative space:** Negative space refers to spaces that are or represent areas unoccupied by objects.

**Positive space:** Positive space consists of spaces that are or represent solid objects.

**Primary colors:** Primary colors are the basis for making all other colors (red, blue, yellow).

**Representational:** An art form that is inspired by the visible world, and the completed art form contains recognizable subjects.

**Secondary colors:** Secondary colors are made by mixing any two of the primary colors (orange, green, violet).

**Shape:** Shape, along with form, defines objects in space. Shapes have two dimensions, height and width, and are usually defined by lines.

**Space:** Space, in a work of art, refers to a feeling of depth. It can also refer to the artist's use of the area within the picture plane.

**Style:** Characteristics of the art of a culture, a period, or school of art. It is the characteristic expression of an individual artist.

**Subject matter:** In the visual arts, the subject matter is what the artist has chosen to paint, draw, sculpt, or otherwise create.

**Subtractive:** Subtractive refers to the sculpting method produced by removing or taking away from the original material.

**Texture:** The feel and appearance of a surface, such as hard, soft, rough, smooth, hairy, leathery, sharp, etc.

**Three-dimensional:** Having height, width, and depth. Also referred to as 3-D.

**Two-dimensional:** Having height, and width but not depth. Also referred to as 2-D.

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## **WEB RESOURCES**

Sites featuring resources for educators and students.

The Artist's Toolkit: Visual Elements and Principles

<http://www.artsconnected.org/toolkit/>

A Guide to Building Visual Arts Lessons, the J. Paul Getty Museum

[http://www.getty.edu/education/for\\_teachers/building\\_lessons/elements.html](http://www.getty.edu/education/for_teachers/building_lessons/elements.html)

Collaborative Arts Resources for Education

<http://www.carearts.org>

Education at Art:21

<http://www.pbs.org/art21/education/index.html>

Foundations in Art, University of Delaware

<http://www.udel.edu/artfoundations/intro/introp5.html>

The Imagination Factory

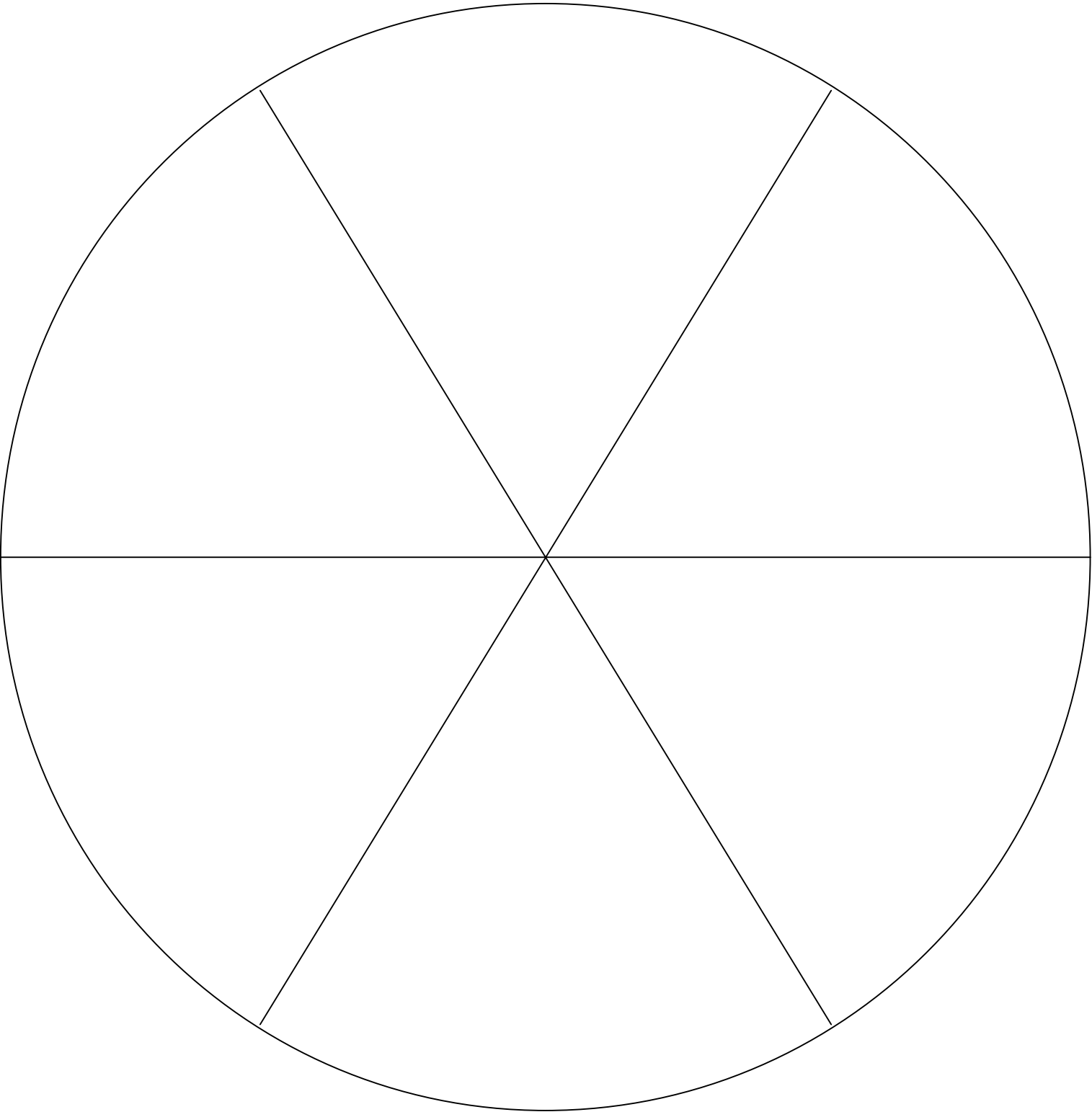
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Museum of Modern Art, New York: Modern Teachers

<http://www.moma.org/modernteachers/>

## **A P P E N D I X**

COLOR WHEEL





# 2009 JURIED BIENNIAL

William D. Cannon Art Gallery  
Carlsbad City Library Complex  
1775 Dove Lane  
Carlsbad, CA 92011

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